

ELECTROTYPED CASTS FROM DAGUERREOTYPED PICTURES.

We have now before us some beautiful casts in copper from daguerreotypes, and impressions from these casts, produced by Dr. Paterson, of Glasgow, by means of the electrotype. Smooth as the surface of a daguerreotype would seem to be, a cast taken from it in the manner arranged by Dr. Paterson, serves as a mould, from which almost any number of impressions may be taken. Dr. Paterson says in a letter to a friend, "There is no limit to the number of impressions that may be taken, the last of a thousand being as perfect as the first, and by taking a number of these moulds, numerous casts can be rapidly produced as bold and clear as the original type. There is very little difference in the look of the mould and of the cast, but in the cast the lights of the picture being higher, like those of a wood-cut, they catch the rays of light, and strike the eye with more force and clearness."

As to the uses of these casts, independent of their great beauty, they will put into the hands of artists the finest studies from the living figure, permanently fixing those almost momentary actions which the quickest pencil could not trace. They are well fitted also to hand to posterity, with faithful reality, the all but living pictures of eminent men; and they will, no doubt, be employed to preserve and multiply copies from many fine drawings, before time has destroyed their beauty."

The most highly furnished parts of the casts present the deepest shade, and the brightest lights are the deepest cut, so that they probably will not serve to print from.

MEASUREMENT OF AREAS.

A QUESTION FOR SOLUTION.

SIR,—The following question, arising out of the circumstances of an actual survey, being somewhat of a novel and practical nature, it may prove interesting to many of your readers, as it is not improbable that such exchanges may very frequently be required. By giving it a place in your paper you will very much oblige yours, &c.,
UNION STUART.

A gentleman has three separate plots of building ground, numbered 1, 2, and 3, which he wishes to exchange for a single plot in the form of a square, as being more convenient for his intended purpose.

No. 1 is in the form of a triangle, of which the base is 400 yards, the vertical angle 61 degrees, and the angle at the middle of the perpendicular subtended by the base a right-angle. No. 2 is also in the form of a triangle, of which the perpendicular from the vertical angle upon the base is 360 yards; the difference of the segments of the base made by the perpendicular 246 yards, and the difference of the other two sides of the triangle 120 yards. No. 3 is in the form of a quadrilateral or four-sided figure, capable of being inscribed in a circle, and of which three sides are 221, 140, and 170 yards respectively, the fourth side being the diameter of the circumscribing circle.

Now, for these three separate plots he has been offered a square of 332 yards in the side; but as the land is of equal value, quantity for quantity, he wishes to know whether he will gain or lose by the exchange, and how much; the comparison to be made both geometrically and numerically.

LIME BURNT WITH WOOD.—Some time ago, we announced that a series of successful experiments had been made at Lowther, with respect to obtaining lime by burning the stone with thick wood, instead of coal or coke; and we have now to add, that a few days ago another attempt was made with complete success. The stones (many of them of large size) were deposited in the kiln by Messrs. Parker and Jenkinson, under the superintendence of Mr. Mawson, architect, and the lime has turned out of first-rate quality. One of the stones thus converted into lime measured in length thirty inches, breadth eighteen inches, and depth fourteen inches. It required thirty-six gallons of water to slake it, and when completely pulverized, filled nine Winchester bushels.—*Carlisle Patriot.*

New Books.

Remarks on Architectural Character, by the Rev. J. L. PETTIT, M.A. Oxford: J. H. Parker. Longman, London. 1846.

Remarks on the Principles of Gothic Architecture, as applied to ordinary Parish Churches, by the same. Rivington.

THE author of these works is one of those zealous and enthusiastic amateurs of Gothic architecture, who have been produced in the universities during the last few years, and is already known by a valuable book on the subject.

The first of the two works is a handsome folio volume containing an essay of eleven pages, read before the Lichfield Architectural Society, and chiefly remarkable for the number of the illustrations (46), and the novel manner in which they are executed.

They consist of a regular series of examples, from the Saxon period to our own day, in the shape of spirited but slight pen and ink sketches, transferred to stone, quite guiltless of detail, but nevertheless sufficiently indicative to those who understand architecture. The intention is to give simply the outline and general effect of the different specimens, with the view of showing that each style has a character of its own.

From the second work, a pamphlet, we make one or two extracts.

Mr. Pettit is less wedded to symbolism than some of his contemporaries in both Universities. "That the architecture of a nation," he says, "should take a decided tone from its historical reminiscences, or religious views, is so natural, that the conventional propriety on the observance of which depends its peculiar distinctions and characteristics, seems almost to take its place upon a level with natural propriety. Yet, influential as it is, it must, in the foundation, and even in the development of an art, occupy a subordinate position. No great work can be based on conventionality; and therefore I am unwilling to admit that symbolism is in any way to be considered as the basis and groundwork of our architecture, however materially it may have influenced it during its progress. Those great and sacred truths which are the objects of symbolism, while their contemplation cannot fail to give a tone to the productions of art, are not calculated, as they were never intended, to take the place of its natural principles; and to set them in this position is, in my opinion, to misapply them utterly, both to their own disparagement, and to the prejudice of the art itself."

The conclusion of the essay conveys a caution which well deserves consideration. "My object has been," he remarks, "not to lay down new principles, or to shake those already established, but simply to throw out suggestions which may enable us to ground our judgment upon extended, rather than limited views. The pleasure we receive from the contemplation of works of art will thus be immeasurably increased, while our correctness of discrimination will be in no way diminished. By narrowing our views, we run the risk of exchanging a natural for a conventional taste; we shall be led to regret that we have no longer that tendency to unqualified and unquestioning admiration which we possessed in our childhood, when we see the noblest works displayed, to our eye, by some fancied disagreement with notions which have been studiously inculcated; we shall sacrifice our sense of the majesty of such buildings as York and Gloucester, to the idea that they are defective, from the want of high pitched roofs and spires. By framing our ideas of fitness according to one arbitrary standard, we shall lose the perception of that beautiful variety which pervades the whole range of Church architecture; we shall learn to criticise fastidiously, where a correcter taste and a more just impulse prompt us to admire; we shall become insensible to the solemnity of some of our grandest ecclesiastical structures, when we ought to be able to recognise, even in the simple village church, the development of an art, grounded on the firmest principles, devoted to the highest purposes, and taking a tone from the deepest and purest feelings of which the mind is capable."

THE QUADRANT, PICCADILLY.—The inhabitants have petitioned for leave to remove, at their own expense, the colonnade in the Quadrant.

Correspondence.

SCHOOL OF DESIGN.

MR. EDITOR,—There having been so much said respecting "The School of Design," I shall esteem it a favour if you will insert this letter in your valuable journal; as, although my friends are acquainted with the fact that it was projected by me, I wish the public and them to know that I have not had any thing to do with carrying it out. They have fallen into the error of making it a school of drawing instead of "design," and allowing the pupils to imbibed the notion, that the world will give them credit for greater attainments than they have actually arrived at, as at the Society of Arts, as I remarked in my evidence, and which caused them to make the request that I should draw up a plan, as you or any of your readers will see by consulting the minutes of evidence on "Arts and Manufactures."

My object was "a School of Design," where any day, at a few hours' notice, the manufacturer of any class, becoming a subscriber, might have any number of designs for an article, according to the number of the designers I had trained in the school for the purpose.

I subscribe my name, and remain, Mr. Editor, yours, &c.
Sept. 7th. ROBERT T. SPOTTHARD.

DISTRICT SURVEYORS' FEES.

SIR,—I have lately been repairing the roofs of eight fourth-rate houses at Balham Hill, and the district surveyor claims 10s. per house as his fee thereon.

No brickwork has been altered or repaired, but a portion of each roof was stripped for the purpose of repairs to gutters, at an expense of 12s. per house.

As a 10s. fee in a 12s. outlay appears most exorbitant, I shall feel obliged by your insertion of this letter, and a statement of your opinion as to the justice of the charge.

I am, Sir, &c.,
Devonshire Cottage, W. Woods,
Wandsworth-road, 8th Sept. 1846.

"If the whole case be stated here, the district surveyor's charge is illegal."

Miscellaneous.

EGYPTIAN ARCHITECTURE.—We reached Thebes, or rather Luxor, which is opposite to it on the eastern bank of the Nile, in the night, and as before going to bed the wind had sunk to a very gentle breeze, we gave orders to anchor there. Somehow or other, notwithstanding our determination not to make an unnecessary halt any where short of our ultimate destination, we could not reconcile ourselves to the idea of passing by Thebes in the dark—our resolution, which had valiantly resisted the Pyramids, staring us in the face, as it were, broke down in anticipation before the fallen majesty of those stupendous remains, and we even agreed that we would indulge ourselves with a partial peep at them, and so we retired to rest to dream ofobelisks and sphinxes, and awoke to behold the sun rising above the colossal pillars of the Temple of Luxor, and tingling with rosy light the summit of the lovely obelisk of pale red granite, whose sister has been transported from this sublime solitude to adorn the Place de la Concorde at Paris. A fragment of fourteen gigantic columns faces the river; this was my first view of the architecture of ancient Egypt, and—shall I confess the truth to you?—while lost in astonishment at the might and massiveness of what I beheld, I could not detect in the emotions they excited any of that delighted admiration which has filled me with enthusiasm at the sight of monuments far less imposing. 'This is stupendous, indeed,' said I to myself, 'but is it beautiful?' and candour answered No!—*Pilgrimage to the Temples of Egypt*, by Mrs. Rumer.

FASTENING FOR SHOP SHUTTERS.—A mode of fastening shop shutters, by which the old-fashioned and destructive shutter-bar is superseded, has been registered by Jennings, of Great Charlotte-street, Blackfriars-road, and is advertised in another part of our paper. It is simple and inexpensive, and seems worthy the consideration of builders.